

THE ART INSTITUTE OF CHICAGO

Quarterly



Silver "Caudle" Cup, American, New York. H. 5 $\frac{3}{4}$ ", w. 9 $\frac{1}{4}$ ". Made by Cornelius Vanderburgh (1652-1699), engraved with the Van Cortlandt arms. Gift of the Antiquarian Society and Dr. and Mrs. C. Phillip Miller

SEPTEMBER 15, 1955

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AN EARLY AMERICAN MASTERWORK

In 1683 the christening of Philip Van Cortlandt, the son of the founder of this merchant patrician family of early New York, was celebrated according to custom by a reception at which the future of the heir was pledged in drafts of caudle, out of a double-handled silver cup, in this case specially fashioned for the event. This heirloom, carrying with it memories of more than seven generations of the family, recently became one of the treasures of The Art Institute through the generosity of The Antiquarian Society and of Dr. and Mrs. C. Phillip Miller. (See cover.)

The cup is remarkable not only as a document of social history, of the feeling for the importance and dignity of ceremonial in the early days of this dominantly Dutch settlement, but as an index of the artistry and skill of its maker, conditioned by the standards of those for whom he worked. Without such evidence, it would be difficult to believe that such a high degree of aesthetic understanding could have existed in a comparatively unimportant trading settlement of a few hundred houses on the edge of the wilderness, where the very bases of existence were still in daily hazard. It is from its reflection of a highly developed European culture, suddenly confronted with the physical facts of the wilderness, that this example of our early arts and skills derives its extraordinary interest. It seems as though the more sensitive element among the earliest settlers instinctively felt the need to stamp their artifacts with the very best that was in their inherited culture, in opposition to the menace and inhuman vastness of nature surrounding them. Such ideas were probably far from the conscious thought of Cornelius Vanderburgh (or vander Burgh) when he made this cup some time in 1683,

though he was undoubtedly aware of his obligations to the prosperous Van Cortlandts, who seem to have rescued his father from financial difficulties some years before.

Painstaking research undertaken some twenty years ago by Mrs. Russell Hastings has pieced together all the ascertainable facts about this earliest native-born silversmith of New York, who was the son of an obscure petty officer of the Dutch East India Company, Lucas Dircksz', and his wife, Annetje Cornelius.

Following the British occupation, Lucas apparently earned his living by retailing wine and liquor from his house, occupying what is now the site of the Cunard Building at 21 Broadway, in the precincts of the old town fort or "burgh," from which his family subsequently derived its surname. A fervent Lutheran, and hence probably of German or Scandinavian origin rather than Dutch, he was consequently little in favor with the authorities supporting the Dutch church, and therefore the recipient of frequent fines and imposts as well as possessor of a probably ill-deserved official record as an unruly character.

After his father's death about 1669, Cornelius Vanderburgh found himself in his sixteenth year the step-son of Jacobus Fabricius, a Lutheran minister with a wandering disposition and a taste for strong liquor, who presently left New York and eventually ended his days in Philadelphia. It may well be that it was before this time of disruption that young Cornelius began his apprenticeship to the craft of which he was to become such an obvious master. Only two settlers are recorded as possibly having the necessary skills to act as his mentor at this time. Either Jurian Blank or Hendrick Ahasuerus must be accorded this honor, very probably the latter, who, like

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Lucas, was a tavern keeper as well as official appraiser of precious metals for the town in 1661-65.

Whatever his training, it was sufficient to enable him to become a property owner in 1687, and to make our caudle cup presumably four years earlier. That he was highly regarded in the community is vouched for by several appointments. He was High Constable, and was officially employed to make a presentation cup for Governor Fletcher. The following year, in 1694, he was selected with his younger colleague, Jacob Boelen, to serve as official regulator of weights and scales for "Curr't Gold and Silver" of the Province. This meager story is all we have, save that at his death late in 1699 he was survived by his daughter, Cornelia, the wife of John White, a joiner.

So far as is known, only some seven or eight examples of Cornelius Vanderburgh's work have survived, but these are sufficient to testify to his first rate abilities as designer and craftsman. Most of these surviving pieces owe both their origin and their preservation to the Van Cortlandt family and its collaterals. It is quite likely that the first two generations of this prosperous clan were Vanderburgh's principal patrons, although there is no record of any such connection for the famous engraved beaker now in the Garvan Collection at Yale, long the sole known example bearing the mark CVB, which is stamped three times on the base of the Institute's cup.

In basic design alone this piece would be intrinsic proof of Vanderburgh's mastery. Its superb reverse-curve profile and fine proportions constitute a work of art of the first order, even discounting the excellent quality of the elaborately mantled Van Cortlandt arms engraved on one side, which, fortunately, maintains rather than detracts from the cup's essential dignity. There is a possibility that this engraving was executed a few years later than the piece itself, being typical of similar decorations found on New York plate of the first decades of the eighteenth century.

Only one or two other examples exist of these early New York caudle cups. Until comparatively recently none was known, and the caudle cup as such was thought to be a peculiarity of the New England colonies, where numerous examples have survived. All the New York pieces known were made for the Van Cortlandt's or their connections, but this probably does not indicate that the social ritual involving the drinking of caudle at baptisms was unique with this family, but rather that in other families of social importance such traditions were more readily forgotten, and its silver vessels converted in time to more fashionable forms.

In New England the drinking of caudle seems to have followed English custom in being an everyday comfort, particularly served to invalids and as a nightcap conducive to a good night's rest. Consequently the cups that have come down to us in this region are generally smaller and less monumental, both in size and import, than the New York examples.

The name caudle is closely connected with its more modern equivalent in meaning, "coddlie." It consisted, according to ancient recipes, of warm or mulled ale or wine mixed with eggs, bread or oatmeal, sugar and spices—a sort of glorified gruel, probably more palatable to the taste buds of our ancestors than to the modern appetite.

The very size of the Van Cortlandt piece indicates it was intended for group use as a loving or pledge cup regardless of its original contents. As a social document it helps us to envisage the solemn yet convivial family gathering in the Dutch gabled brick house of early Manhattan, and sense that wholesome pride in family position and tradition of which it is a tangible token. As an object, its quiet vigor and simple perfection of form gives us a timeless index to the creative forces latent in this little settlement on the Hudson. As such it is a treasure beyond price.

MEYRIC R. ROGERS

Tea Caddy by Hester Bateman, marked 1786-7. H. 5 $\frac{1}{2}$ " w. 5 $\frac{1}{2}$ ". A combination of rococo play of surface with classic restraint of outline. Remarkable for its complete independence of ornament. The Alice Kimpton Berg Memorial, Trimble Supplement



A NOTABLE GIFT OF ENGLISH SILVER

During the last ten years, thanks to the generosity of a number of donors, the Institute's representation of English silver of the 17th and 18th centuries has grown from very inconsiderable beginnings to one of major importance among the collections of the country.

This development received its first great impetus by the acquisition in 1947 of a number of superb Elizabethan and Carolean examples from the J. Pierpont Morgan Collection, through the Richard T. Crane Memorial Fund and the generous contributions of Mrs. Stanley Keith, to whom the collection is indebted for a number of other important gifts.

In 1951 and years immediately following, the Alice Kimpton Berg Collection of the works of English women silversmiths of the 18th century was given as a memorial by her husband, Mr. I. D. Berg of Evanston. This group, unique of its kind, includes pieces by such notable craftsmen as Alice Sheene, Dorothy Mills, Eliza Godfrey, Hester Bateman, and Hannah Northcote, whose activities in sequence span the entire century.

This year, in recognition of his wife's fondness for the work of Hester Bateman, Mr. Berg acquired and presented to the Institute in her memory the entire collection of domestic silver by this eminent silversmith formed over many years by the late H. D. Trimble of Urbana, Illinois.

The works of Hester Bateman are now probably the most sought after by collectors in the field. The number of her works that have survived vouch for her reputation during her lifetime. Over the last quarter century her mark has acquired a premium far above that of any of her contemporaries, and her name has become almost a synonym for the best in later 18th century English silver.

In spite of her reputation both past and present, almost nothing is known about Hester Bateman's life; in fact so little, it has been claimed that she was a man. Research in connection with an exhibition of her work in 1948 in the Fogg Museum of Harvard University has, however, settled this matter by establishing the identity of her husband, a cer-



Coffee Pot by Hester Bateman, marked 1782-3. H. 14½", w. 6¾". An unusually fine and well proportioned baluster or pear-shaped design showing the retention of a rococo form modified by later classic influences. The Alice Kimpton Berg Memorial, Trimble Supplement

tain John Bateman, a chain-maker of St. Luke's Parish, London, and therefore a colleague in an allied craft. Their two children, Peter and Jonathan, were both evidently trained in their mother's craft, as well as Jonathan's wife, Ann, who presumably following Jonathan's death entered into a business partnership with Peter, subsequently amplified by the son and nephew, William, about the turn of the century. Hester Bateman's activities as a silversmith have long been considered as beginning in 1774, though her career actually began in a minor way in 1761. A relatively small fraction of her surviving work is, however, dated in the 70's. Her most productive period seems to have been that of the decade prior to 1790-91, the year her activity as head of the family workshop apparently ceased.

Although it is likely that much of the later silver of the 1780's marked with the script HB was actually the joint product of Hester and her family, there is no doubt she controlled both its aesthetic and technical standards. This influence is still felt in the subsequent work marked by Peter and Ann, whose career was comparatively brief. While it is true other makers of the period not infrequently rivalled Hester Bateman's individual accomplishments, her work maintains a consistently high standard of craftsmanship without being stereotyped in form and design, and is distinguished by a certain feminine delicacy of treatment by no means dependent on the "fineness" of the contemporary style.

The active careers of both Hester Bateman and her son and daughter-in-law were co-extensive with the development and vogue of bright-cut engraving, both with and without piercing or *ajouré*. This process, which produces a peculiarly rich sparkle on the decorated surface, was well suited to transferring to silver the graceful, small scale classic ornament in bands and medallions popularized by the Adam Brothers, in their designs of the 1760's and 70's. Hester Bateman's work is particularly notable for the sensitive understanding with which she used this technique, and the

restraint and simplicity of the forms on which she employed it. Only rarely did she indulge in the tendency to over-elaboration which victimized so much contemporary work. These exceptions are probably due to the necessity to satisfy the taste of individual clients. It may be justly claimed that the Trimble Collection, which was gathered by the former owner for actual use, is a fair representation of Hester's own taste and judgment as a designer.

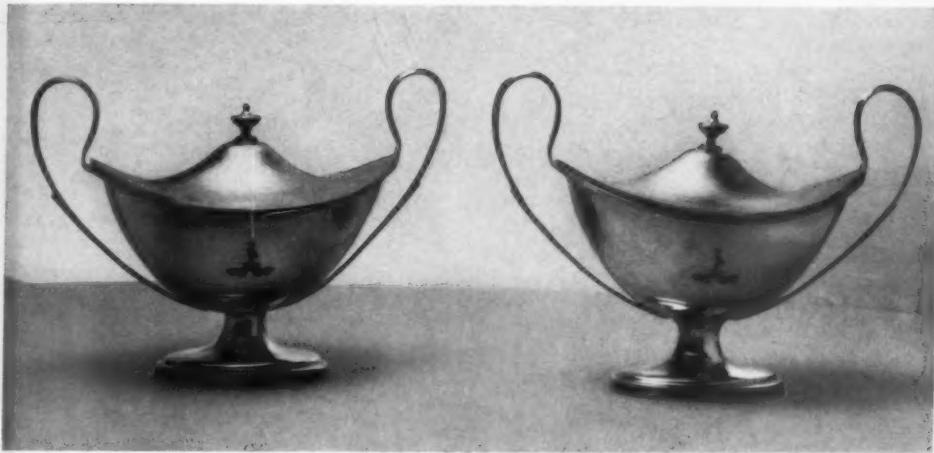
The addition of some seventy pieces by this outstanding silversmith, representing practically every phase of her work, particularly during the 1780's, is certainly an event of great moment in the development of the Institute's collections. It not only epitomizes the last great period of English silver before the heavy classicism of the early 19th century, but brings to the Institute what is undoubtedly the most complete representation of Hester Bateman's work at present permanently available in any public collection in the country. While other possibly more extensive collections may exist, they are all at present in private possession. The significance of these Hester Bateman pieces is greatly enhanced by the clarity of their marks and the fact that each piece has been authoritatively inspected for authenticity and condition.

On the adjoining pages are shown some of the most representative pieces from the Alice Kimpton Berg Collection and from the Trimble Collection, with which Mr. Berg has so generously supplemented it. Both these collections are now on exhibition in Gallery M-6.

MEYRIC R. ROGERS

Mustard Pot by Hester Bateman, marked 1780-1. H. 5 $\frac{3}{4}$ ", w. 3 $\frac{1}{4}$ ". A fine example of a rare type. The pierced decoration here necessitates a glass liner as in the case of the salt cellars. The Alice Kimpton Berg Memorial, Trimble Supplement

Caster, one of a set of three, by Alice Sheene, marked 1701-2. H. 5 $\frac{1}{2}$ ", w. 2 $\frac{1}{4}$ ". An exceptionally fine and rare condiment set of the so-called "lighthouse" design, more typical a generation earlier. The Alice Kimpton Berg Memorial Collection



Pair of Covered Sauce Tureens by Hester Bateman, marked 1790-1. H. 6 $\frac{3}{4}$ ", w. 9 $\frac{5}{8}$ ". These shapes, derived from a combination of the classic urn and wine cup, are among the most successful contributions to this style and period. The Alice Kimpton Berg Memorial, Trimble Supplement



ZURBARÁN'S CRUCIFIXION

"Painter of the King, and king of painters," Francisco De Zurbarán was one of Spain's great masters. No Baroque artist ever joined realism and mysticism with such haunting power. His religious paintings suggest the ringing silence of monastic contemplation and evoke the solitude and rigor of 17th century friars. Yet the rigid, disciplined design of his compositions and the bold application of contrasting and intense colors are akin to contemporary art. Zurbarán's foremost artistic qualities spell sober solemnity, strong and tender, and an archaic purity and stillness most refreshing to modern eyes.

Zurbarán was born in 1598 at Fuente de Cantos, Badajoz, in Western Spain. He studied at Seville and settled there in 1628. He became court painter of Philip IV, in 1634, while on a brief visit to Madrid where he painted a series of pictures for the Hall of Realms of the Royal Palace. Velásquez's Surrender of Breda was part of this ensemble. Soon back in Seville, Zurbarán was more active than ever for his chief patrons, the monasteries of Andalusia. In 1658 he moved to Madrid where he died in 1664. His art may be divided into five periods. The early style accents the front plane to heighten the dramatic tension produced by sculpturesque modeling of naturalistic figures. The realistic style of the early 1630's expresses the Baroque at its exuberant climax. After his trip to Madrid one notices a mystic feeling of inward contemplation. To this period belong his San Román (and San Barulas), and the fine Pears and Flowers, both in the Art Institute. A solemn, grave, almost classical mood is felt after the death of Zurbarán's second wife in 1639. The fifth and last style may be called his Murillo period, since the influence of that master was strong during the artist's last decade.

It is most fortunate that the Art Institute of Chicago has been able to add to these two later paintings by Zurbarán, an early canvas painted in 1627 for the church of the Dominican Monastery of San Pablo, and considered one



Detail of the Crucifixion, by Francisco De Zurbarán, Spanish, 1598-1661, now hanging in Gallery 50

of the artist's most important works ever since it was placed in the oratory there. All through the 18th century the picture was remembered as one of the great paintings by Zurbarán, and Spanish writers unanimously lauded its compelling plastic effect, when seen through the iron grille which separated it from the visitor. But then in 1800 came disaster. During their occupation of Spain, French troops removed the painting from San Pablo and stored it in the royal castle of Seville with many other pictures, most of which were taken to France. What happened to the Crucifixion is not known, except that it disappeared from public view until surprisingly it turned up on the European art market in 1952.* At that time it became known that the Duke of Alba had given it to a Jesuit College in England in 1880. Later it passed through other Jesuit establishments until it was sold to an art dealer in Paris in 1952, and was then purchased by the Art Institute in 1954.

The picture's appearance after careful cleaning by the Institute's technical advisor, David Rosen, only confirmed the previous

*The finding came too late for inclusion in the first edition of my Zurbarán. But the second edition (Phaidon Press, London and Garden City, New York, 1955) brings two plates and a full description.

assumption, fully shared by the Spanish experts, F. J. Sánchez Cantón and Madame María Luisa Caturra, that the painting could be none other than the missing canvas from San Pablo (now Santa Magdalena) in Seville. It is signed and dated Franco De Zurba(ran) fat, 1627, and measures 114½" x 65¼" inches. This size is very close to the vaguely indicated dimensions listed in an inventory of the holdings assembled at the castle in Seville in 1810.

In this Crucifixion, the artist's poetic transcript of reality possesses unparalleled sobriety and depth of religious feeling. Violent light, like lightning, strikes Christ's heavy body from His left, and is abruptly swallowed up by the blackish background. The head, almost torn from the left shoulder, has sunk deep unto the upper arm. A single pain-racked movement, unified in an arc, runs from the right hand to the hip. The resplendent whites of the loincloth counteract in their liveliness, agitation, short angles and crumpled intersecting planes the quiet stillness of the large body. Thus the dead Savior looms massive and awesome, yet plain and bare of rhetoric. The flesh tones are rendered in whites, greys and ochre, slightly greenish in the face, hands and feet. Tiny streams of blood trickle from the bluish spikes which tear into the flesh. Uniquely serene, hallucinating in its superhuman and yet extremely human quality, this Crucifixion suggests why Zurbarán—scarcely known twenty years ago—ranks today with the great painters of the 17th century: Caravaggio, Rubens, Velásquez, Rembrandt, Hals and Poussin.

MARTIN S. SORIA



Crucifixion, oil on canvas (114½" x 65¼") 1627, by Francisco De Zurbarán, acquired in 1954 for the Art Institute Collection. Waller Fund.

THE 1956 VENICE BIENNALE

The Art Institute has assumed responsibility for the selection and hanging of a group of modern American paintings for the American Pavilion of the international exposition held every other summer in Venice by the Italian Government, and known as the Venice Biennale. Mr. Rich, Director of the Art Institute, has been appointed Commissioner for the United States, and will act as a member of the international jury to award the prizes underwritten by the Italian Government. Mrs. Kuh, Curator of Modern Painting and Sculpture of the Art Institute, is now gathering paintings under the theme she has chosen, "American Artists Paint the City." The famed Biennale will open its twenty-eighth celebration in June, 1956, to continue into October.

The American Pavilion is the only one of the exposition centers in the Castello Gardens, among thirty countries participating, which is not owned by the government of the respective country. United States participation, starting seriously in 1930 with the erection of a \$250,000 building of Colonial style, has thus far been financed privately. But use of the facilities has been sporadic; and during the 30's and 40's the pavilion was often empty, due to dissension among the artists towards the board of selection, and the coming of the second World War. In 1950 there dawned a new regard for the opportunities which this historic biennial, established in 1895, offered in the study of contemporary art developments. An exhibition of the work of John Marin was assembled, and won wide acclaim.

The Museum of Modern Art in New York acquired the Pavilion in 1954 through the Rockefeller Fund, planning to alternate with other art institutions in America in the selection and handling of the show. The 1956 exposition content has been placed in the hands of The Art Institute, at their invitation. The Chicagoan, Arnold Maremont, stepped forward with a gift of money to cover the costs of the American exhibition in Venice.

MASTERPIECES OF DRAWINGS OF SEVEN CENTURIES

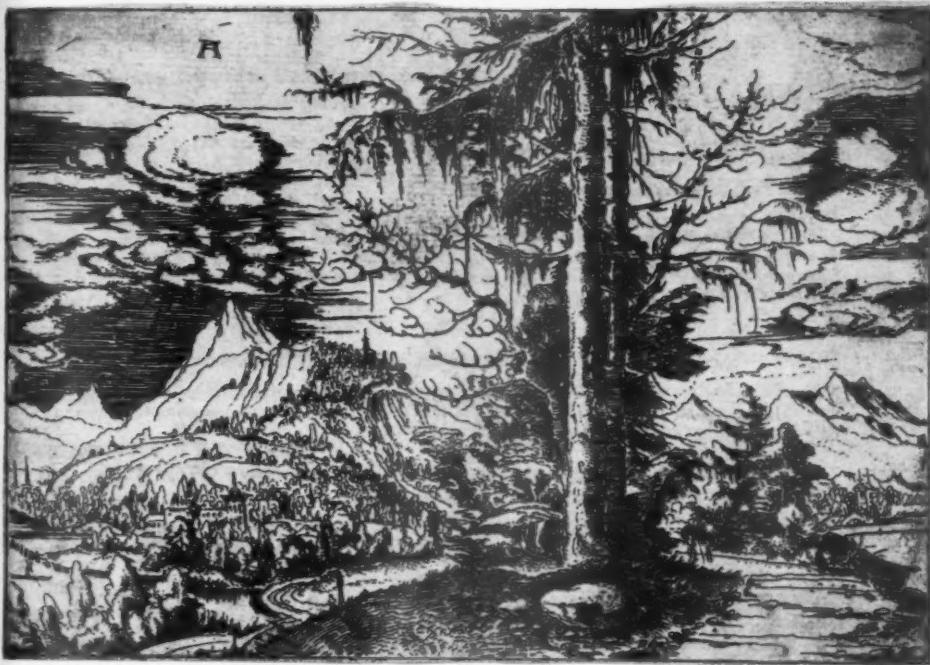
A great loan exhibition has been prepared in Paris under the auspices of the French Government at the request of Carl O. Schniewind, the Art Institute's Curator of Prints and Drawings who is in charge of circulating the exhibition in the United States. It will be shown first in the Institute from October 13th for six and a half weeks, then go on to Minneapolis, Detroit and San Francisco.

The assembling of the 180 master drawings has been the work of the knowing and sensitive connoisseur, Madame Jacqueline Bouchot-Sauquière, Curator of Drawings at the Louvre, who will accompany the exhibition to Chicago. She has drawn upon not only the collection of the Louvre, but upon many collections in France and elsewhere, such as the museums of Stockholm and Rotterdam, and collections in the United States.

Although not shown in Chicago, an earlier exhibition of French Drawings under French Government auspices toured this country in 1952-53. But because the resources in this field are so great, it was possible to make this second drawing show in no way a duplication of the first, and in no way of lesser quality. The span of our exhibition is from an anonymous master of the thirteenth century to the celebrated masters of the late nineteenth, so well known in this country. Well represented are the brilliant masters of the centuries between, such as Callot, Claude Lorrain, Poussin, Watteau, Fragonard and many others.

In one important aspect the coming show will differ from the previous one, and that is by the inclusion, at the suggestion of Mr. Schniewind, of some of the leading French craftsmen of the past, such as cabinet makers, jewellers and tapestry designers in whose drawings their first creative ideas took shape.

The November 15th issue of the Quarterly will devote more space to this exhibition which will be the feature of the East Wing Galleries from October 13th through November 27th.



Landscape with Two Pine Trees in the Middle, etching, by Albrecht Altdorfer. The Clarence Buckingham Collection

ABOUT A LANDSCAPE BY ALTDORFER

The exhibition, *Landscape Prints, Sixteenth to Eighteenth Centuries*, currently in Gallery 17, features a number of recent acquisitions for the Clarence Buckingham Collection. One of the most outstanding of these is the little *Landscape With Two Pine Trees in the Middle*, by Albrecht Altdorfer, a German artist who was born close to 1480 in Regensburg (Ratisbon) on the Danube, and died there in 1538 as a prosperous citizen, having been official architect of the city and a member of its Council. In strange contrast to this background of civic respectability stands the mysterious romanticism of his art. Nowhere could his temperament express itself better than in landscape. In fact, he was the first European artist who painted and etched pure landscapes without figures in them. To be sure, Dürer, Altdorfer's senior by a few years, had made

landscape drawings and watercolors, but in his paintings and prints, landscape had always to serve as backdrop for a biblical or mythological subject. The two masters' landscapes have little in common. Dürer remains always rational, but Altdorfer creates a phantastic, nostalgic dream world out of the same basic elements.

Only nine landscape etchings by Altdorfer's hand are known, but it is conceivable that he made more because so few impressions have been preserved, ranging from only two to a maximum of twelve from a single plate. Rarity of a print is one thing, exceptional quality is another, but the sad truth is that they often go together. They do in the case of Altdorfer, and of another great artist whose art, though a century later, reveals a kindred spirit—Hercules Seghers.

HAROLD JOACHIM

Exhibitions

Loan Exhibition of French Drawings

Drawings of seven centuries by great French masters selected from numerous European museums by Mme. Jacqueline Bouchot-Sauvage, Curator of Drawings of the Louvre. The accompanying catalogue describing the 180 subjects was published by the Art Institute which will circulate the exhibition to Minneapolis, Detroit and San Francisco in the winter and spring. The French Government is sponsoring the exhibition.

East Wing Galleries: October 13–November 27

Silver "Caudle" Cup by Cornelius Vanderburgh (1652-1699)

One of the few surviving works of the earliest identified silversmith of New York, made probably in 1683 in connection with the baptism of Philip Van Cortlandt, has been continuously in the family of the original owners until its acquisition for the Institute.

Masterpiece of the Month for September

Presenting the Art Institute's Picassos

For the first time all of Picasso's paintings owned by the Art Institute will be shown together.

Gallery of Art Interpretation: Through December 16

Renoir Drawing

Study for *The Bathers*, a drawing in black and red crayon and white chalk recently shown in Paris, was done by Renoir in preparation for his painting, *The Bathers* (1884-87), in the collection of Carroll S. Tyson of Philadelphia.

Masterpiece of the Month for October

Landscape Prints

Prints of landscape subjects by artists of the sixteenth through the eighteenth centuries.

Gallery 17: Through Fall

Édouard Manet

Lithographs and etchings by the great French painter, including the illustrations for *The Raven* by Edgar Allan Poe.

Gallery 16: Through Fall

Francisco Goya y Lucientes

Some lesser-known prints by the great eighteenth-nineteenth century Spanish artist.

Gallery 13: Through Fall

Recent Accessions of the Print Collection

On display are forty-four acquisitions chronologically hung, by masters of many nations covering late fifteenth to twentieth centuries.

Gallery 11: Through Fall

Japanese Folding Screens

Painted Japanese Screens of the seventeenth and eighteenth centuries.

Gallery H-9: Through September

Japanese Prints by Ichiryūsai Hiroshige (1797-1858)

Japanese woodcuts selected from the famous series: "One-hundred Views of Edo."

Gallery H-5: Through November 6

Contemporary Chinese Paintings by Chiang Er-Shih

Chiang Er-Shih is a contemporary Chinese landscape painter who has achieved an enviable reputation both in his own country and in Japan for his mastery of the various styles of brushwork of the old masters. He interprets his ideas in whatever technique seems best suited to his subject.

Gallery H-9: November 1-December 15

Madame Cézanne in Yellow Armchair

A supreme example of Paul Cézanne's work, this painting of his wife dated between 1890-1894, was purchased in 1948 through the Wilson L. Mead Fund.

Masterpiece of the Month for November

The School of the Art Institute

A representation of work in every department of study in the Art School fills eleven galleries in late summer and early fall.

East Wing Galleries: Through September

Photographs of San Francisco

Fifty photographs by Fred Lyon depict San Francisco against a backdrop of its bridges.

Gallery 5, Main Floor: September 15-November 1

Helen C. and Frank W. Gunsaulus Memorial Collection of Japanese Surimono

A special selection of the finest surimono (cards for special occasions) from the bequest of Miss Gunsaulus.

Gallery H-5: November 11-December 11

Educational Director Appointed

George D. Culler, formerly Director of the Akron (Ohio) Art Institute, became Head of the Department of Museum Education for the Art Institute of Chicago on September 1st. This position was created for the purpose of coordinating the museum's many educational activities under one head, and creating a strong and active Department of Education devoted to programs for Members of the museum, and the general public.

Under Mr. Culler's directorship will fall many of the traditional Fullerton Hall events such as the Adult Sketch Classes, Children's Classes, Sunday travel talks, films and an enlarged program of special lectures. The gallery talks and demonstrations in many cases hereafter will be conducted by the curators of the departments concerned; and seminars and discussions by staff members of positive educational value to the public will intersperse the calendar. These are some of Mr. Culler's plans. The Calendar of Events for Members, on pages 54 and 55, shows the dates and hours of the Fall program including an American Art series, and one on French Art designed to focus upon the

splendid exhibition of drawings lent by the French Government for October-November showing in East Wing Galleries.

George D. Culler was born in McPherson, Kansas, in 1915, and spent his early years in Hiram, Ohio, where his father was Dean of Hiram College. He is a graduate of the Cleveland Institute of Art, and holds a Master's degree from Western Reserve University. He taught art for some years in Kansas City; was a practicing artist in New York City for a time, but returned to Ohio as instructor and curator at the Cleveland Museum of Art. He became Director of the Akron Art Institute in 1949, developing a coordinated program of exhibits and events which brought him into prominence in the museum field.

Dr. Dudley Crafts Watson, for 31 years Membership Lecturer for the Art Institute, will continue to give his Sunday travel lectures to the general public and Members at 2:30 p.m. in Fullerton Hall. Many of the subjects of his 1955-56 lecture series will bear upon his experiences during his recent Around The World guided tour, from which he and his group recently returned.

CALENDAR OF ACTIVITIES FOR MEMBERS OF THE ART INSTITUTE

Fall of 1955

TUESDAYS

GALLERY TALKS . by members of the staff

11:00 A.M.

A SERIES OF GALLERY TALKS ON THE AMERICAN COLLECTIONS, *in gallery specified*

In some instances slides will be used in the gallery or an adjacent gallery.

- October 4 America Through its Arts—a symposium highlighting events to come
Daniel Catton Rich, Frederick A. Sweet, George D. Culler in Gallery 25
- 11 Early American Silver and the Environment for Which It Was Designed
Vivian Scheidemantel in Galleries M6 and A7
- 18 American Textiles
Mildred Davison in Galleries A1-A5
- 25 American Folk Arts
Alan Sawyer in Gallery L4
- November 1 American Rooms in the Thorne Collection
Ladusca Wilson in Gallery M4-A (The Thorne Rooms)
- 8 American Colonial Painting
Frederick A. Sweet in Gallery 52
- 15 American Romantic Painters of the 19th Century
Frederick A. Sweet and George D. Culler in Galleries 51 and 52
- 22 The American Realists
Frederick A. Sweet in Gallery 53
- 29 Contemporary American Painting
Katharine Kuh and George D. Culler in Gallery 25

MEMBERS' STUDIO . under direction of Kay Dyer

2:00 P.M.

Mr. Buehr's popular two-to-four o'clock Members' Studio will continue under the direction of Briggs and Kay Dyer this season.

- September 27
- October 4, 11, 18, 25
- November 1, 8, 15, 22, 29
- December 6, 13, 20, 27 (Final)

MEMBERS' STUDIO requires registration and \$10 tuition. Sign up in The Education Office after Sept. 18 and obtain

season tickets to either the Tuesday or Friday series of lessons. Commence work Tuesday, Sept. 27 or Friday, Sept. 30.

ADULT SKETCH CLASS . under direction of Ad Osborne

5:45 P.M.

DRAWING FROM LIFE, *in Fullerton Hall*

A studio course for beginners and regulars. Simple materials may be purchased at the door.

September 27

October 4, 11, 18, 25

November 1, 8, 15

Drawings are displayed for criticism and Honorable Mention awards are given. Class ends at 7:30 p.m.

WEDNESDAYS

ADULT SKETCH CLASS . under direction of Briggs Dyer

10:00 A.M.

DRAWING FROM LIFE, *in Fullerton Hall*

A studio course for beginners and regulars. Simple materials may be purchased at the door.

September 28

October 5, 12, 19, 26

November 2, 9, 16

FRIDAYS

GALLERY TALKS . by members of the museum staff and guest lecturers

12:15 P.M.

SHORT GALLERY TALKS on current exhibitions, *in galleries specified*

- October 7 Picasso
Kathleen Blackshear in Gallery of Interpretation
- 14 Barbizon Painters and Roman Painters
Carol Osukowski in Gallery 30B
- 21 Creative Drawing
Robert Lifvendahl in East Wing galleries

OPEN EVERY DAY IN THE YEAR Weekdays 9 a.m. to 5 p.m. • Sundays and Holidays 12 to 5
LIBRARIES OF ART AND ARCHITECTURE Mondays through Fridays 9 a.m. to 5 p.m.
CAFETERIA Mondays through Saturdays 9 a.m. to 4 p.m.
MATHER ROOM (table service) Mondays through Fridays 11:30 a.m. to 3:30 p.m.

- 28 French Drawings of the 18th Century
Edmund Giesbert in East Wing Galleries

- November 4 French Drawings of the 19th Century
Joshua Taylor (Instructor in Art at The University of Chicago) in East Wing Galleries
11 French Drawings
George D. Culler in East Wing Galleries
18 French Decorative Arts Related to the Drawings
Hans Huth in East Wing Galleries

MEMBERS' STUDIO . under direction of Briggs

1:00 P.M.

Registration and fee explained under Members' Studio
Wednesday, 2:00 P.M.

- September 23, 30
October 7, 14, 21, 28
November 4, 11, 18, 25
December 2, 9, 16, 23 (*Final*)

ILLUSTRATED LECTURES . by members of the museum staff and guest lecturers

3:30 P.M.

SPECIALIZED LECTURES, in Fullerton Hall

- October 7 What Vincent Saw
Peter J. Pollack
14 Degas and Baudelaire
René Huyghe (Professor in the College of France, Paris)
21 Chinese Paintings
Charles Fabens Kelley
28 Popular Arts and Contemporary Painting in Latin America
Florence Arquin
November 4 French Drawings, 15th, 16th and 17th Centuries
Wolfgang Stechow (author, art critic, and lecturer, Professor of History of Art at Oberlin College)
11 French Drawings, 18th and 19th Centuries
Agnes Mongan (Curator of Drawings and Assistant Director of Fogg Art Museum)
18 Film Program

SATURDAYS

CLASSES FOR CHILDREN—THE RAYMOND FUND . under the direction of Addis Osborne

11:30 A.M. (Time change explained in NOTES)
DRAWING DEMONSTRATIONS AND SLIDES FOR CHILDREN, in Fullerton Hall

- September 24 Twilight
October 1 Deep Mood
8 Fantasy
15 A Moral
22 Sunday Visit
29 Friends
November 5 The Boss
12 Always Right
19 Great Journey

SUNDAYS

LECTURES . by Dr. Dudley Crafts Watson, for the general public. Admission 30 cents. Members admitted free.

2:30 P.M.

ART THROUGH TRAVEL, in Fullerton Hall

- September 25 Canada and Alaska
October 2 Canada and Alaska
9 Summer Rhapsody 1955
16 Summer Rhapsody 1955
23 London's Pageantry
30 London's Pageantry
November 6 The Wonderful Little Countries of Luxembourg, Belgium and Holland
13 The Wonderful Little Countries of Luxembourg, Belgium and Holland
20 Folklore and Fiestas of Mexico

NOTES

The James Nelson and Anna Louise Raymond Fund Art Classes for children of Members of the Art Institute have been rescheduled for a morning hour to allow membership families from suburban areas a more flexible program in the city. These classes are scheduled from 11:30 a.m. until 12:20 p.m. and meet in Fullerton Hall. Parents may "sit in" on these classes during the lecture series and children from 6 through 18 years are invited. There is no registration required and admittance is by membership card.

DEPARTMENT BY DEPARTMENT

The Chicago Public School Art Society with headquarters at the Art Institute enters its 61st year of services to young school children in the Chicago area, under the presidency of Mrs. Solomon B. Smith.

Last year during the ten months of school sessions, the Society's extension lecturer reached some 24,000 children with 167 lectures at school assemblies, with the purpose of inspiring an interest in art. The Society also makes available to school children, their teachers and parent organizations, color reproductions of highest quality of a fair representation of history's finest paintings. These may be viewed in the Society's office, and purchased at a substantial saving by public and private schools, settlements and hospitals. Chicago schools receive a fifty percent discount. In the cases of schools lacking the necessary financing to purchase adequate collections of reproductions, gifts of such collections are made by the Society.

Another aspect of the Public School Art Society's sponsorship is the awarding of sixteen or eighteen scholarships to high ranking high school graduates whose abilities show promise of development in the arts. The scholarship program is headed by Mrs. Roderick Webster. Various individuals and civic groups sponsor this program. The overall ambitious purpose has been from the start "to develop in the community's school children an intelligent appreciation of art by any means available."

Back in 1894 when the Society was founded by Ellen Gates Starr, co-founder with Jane Addams of Hull House, the inspiration for bringing a knowledge of art to the public schools was the World's Columbian Exposition. It is the present-day experience that the extension lecturer who brings to the children by station wagon explanatory panels, color reproductions, and slides of art works in the Art Institute is something of a Pied Piper. The children respond to her lures by voluntarily becoming frequent visitors to the museum.

Some 300 members support this educational project through dues and contributions and the proceeds of benefits such as the Collectors' Sale, which will be held this year November 14, 15 and 16, 10 a.m. to 4 p.m. in Blackstone Hall.

The School of The Art Institute

For the 76th Commencement Exercises of the Art School and The Goodman Theater, held June 10, 1955, the guest speaker was Angna Enters, internationally known artist and mime who illustrated her subject,



The Design Class of the School of the Art Institute one windy day last April, took their kite project into Grant Park to test the functionality of daring new shapes

"Artist's Life," with a characteristic impersonation. Bachelor degrees and diplomas were given to 146 students and Master degrees to 21. Winners of the six foreign traveling fellowships awarded to graduate students to be used in the countries of their choice, were:

Phyllis Unosawa of Seattle, Wash., the James Nelson Raymond Foreign Traveling Fellowship of \$3,000; Kay Hoffman of Two Rivers, Wisc., the Edward L. Ryerson Foreign Traveling Fellowship of \$2,500; Claudia Webb of Abilene, Tex., the Bryan Lathrop Foreign Traveling Fellowship of \$2,000; Elaine Grulkowski of Cochrane, Wisc., the Anna Louise Raymond Foreign Traveling Fellowship of \$1,500; Barbara Aubin of Chicago, the George D. Brown Traveling Fellowship of \$1,250; Lillian Brule of Joliet, Ill., the George D. Brown Foreign Traveling Fellowship of \$1,250.

EXHIBITIONS

Work by the Fellowship winners can be seen through September in the Student Show now filling the East Wing Galleries. Every department of the school is represented by a wall, or in some cases an entire gallery, and these departments of study for students of the Art School of the Institute include: Drawing, Painting, Sculpture, Design, Lithography, Etching, Wood Engraving, Advertising Design, Interior Design, Industrial Design, Weaving, Ceramics, Dress Design, Fabric Design, Silk Screen Printing and Art History.

The Faculty of the Art School exhibited paintings, sculpture, commercial work and design products of their own, in a part of these spaces from July 18 through August 7, attracting a constant flow of visitors during the hot summer weeks.

PUBLICATION

The Art School has issued as Number 2 in the Institute's new series, Time to Time Publications, an address given before the student body March 16, 1955 by Chicago and New York sculptor, Theodore Roszak.

Called, In Pursuit of An Image, this address is remarkable for the originality and earnestness with which this artist explores the impulses and decisions which have formed the great body of his work in modern sculpture, and as such is a notable addition to the literature of our time. Copies are obtainable for 50c at the Museum Store.

Two New Trustees Named

Mr. Everett D. Graff, Acting President of the Art Institute, last July announced the election of Mrs. Leigh B. Block and Mr. Frank H. Woods to the Board of Trustees of the Institute.

Mrs. Block but recently had been elected President of the Woman's Board on the retirement from that position of Mrs. Tiffany Blake, and after serving as Vice President and on the Executive Committee of this Board since its founding in 1952. Mrs. Block is also a member of the Trustees' Committee on Prints and Drawings and the Development Committee. Other art organizations to which she belongs are The Society for Contemporary American Art, The Antiquarian Society, the Chicago Public School Art Society.

Mrs. Block and her husband (also a Trustee) are widely known as collectors of 19th and 20th century painting and together have formed one of the most distinguished collections of its kind in the world today. They are both Benefactors of the Art Institute.

Frank H. Woods is President and Treasurer of the Sahara Coal Company, Inc. He is a Director and member of the Executive Committee of: Lincoln (Nebraska) Telephone and Telegraph Company, the Associated Telephone and Telegraph Company, Chicago, the Addressograph-Multigraph Corporation, Cleveland Ohio, and a Director of the Automatic Electric Company and Ideal Roller and Manufacturing Company of Chicago. He is also a Director of the Illinois Manufacturers' Association, and is active in the affairs of the Chicago Association of Commerce and Industry.

Mr. Woods has been a Governing Life Member of the Art Institute since 1951.

Art Rental and Sales Gallery

The Art Rental Service, sponsored by the Woman's Board, commences its second year under a slightly revised title—The Art Rental and Sales Gallery. An opening preview tea and exhibition will take place Wednesday, September 28.

The sale of art works by Chicago artists will be emphasized hereafter, following the inclinations of the Gallery's clientele to buy, rather than return, art works selected. Rental privileges will continue as heretofore, with new work added at regular intervals, and approved as always by the Art Institute staff.

Featured at the opening will be a collection of mat-ted, unframed drawings, prints and watercolors, priced from \$10 to \$49.50, and for sale only. Altogether, one hundred Chicago artists are represented in a variety of media and sizes. Framed pictures and sculpture can be rented for as little as \$5, or as much as \$25, for a two month period, during which time the renter has an option to buy. Prepaid rental is always applicable to purchase, and there is no limit to the number of pictures that may be rented at one time, for office or home.

The Art Rental and Sales Gallery (Gallery 2) is open for business Wednesday, Friday and Saturday from 10:30 a.m. to 4:30 p.m. beginning Friday, September 30.

Chicago Artists

Exhibitions of the work of artists of Chicago during the 1954-55 season included two one-man shows of prints, an exhibition of prints by members of the Graphic Workshop and the 58th Annual Exhibition of Artists of Chicago and Vicinity. For the Annual (June 2 through July 4), 226 paintings, sculpture, prints and drawings were hung, of 1787 works submitted. Twenty-two prizes were given, totaling \$7850.

The one-man exhibitors were Max Kahn who showed color lithographs (October 15, 1954 through March 6, 1955), and Marie Zoe Greene, who showed collages (March 11 through April 10). The prizewinners in the 58th Annual were: Joseph Goto, Gerald McLaughlin, Claude Bentley, Raymond Breinin, August Becker, Stanley Mitruk, Ellen Lanyon, Harry Mintz, Raymond Toloczo, Zeke Ziner, Philip Perkins, Jr., Tom Frisciano, James Walker, Raymond Martin, Ivan Albright, Ronald Ahlstrom, Rufino Silva, John Talleur, Atsushi Kikuchi, Nancy Stableford, Nicola Ziroli and Roland Ginzel.

The paintings of Roland Ginzel and Gerald McLaughlin were purchased for the Permanent Collection.

MIDWEST DESIGNER-CRAFTSMEN FAIR

The Second Annual exhibition and fair of the Midwest Designer-Craftsmen will take place Saturday and Sunday, September 24 and 25, on the upper terrace of McKinlock Court. This terrace is located on the East Side of the building, and is reached by East Door until 5:00 p.m., or at any time directly from Columbus Drive where parking is available.

The Special Preview for Members, and for those who our records show made purchases from last year's Fair, will take place Saturday from 9:30 a.m. to 1:00 p.m. The general public is then welcome until 5:30 p.m. Saturday, and the Sunday hours of the Fair are 11:00 a.m. to 7:00 p.m.

The exhibits are limited to works designed and made by the exhibitors, or under their direct supervision, and are passed upon by a committee of the Chicago Chapter which is conducting the Fair. There is no admission charge whatsoever, and the purpose of the Fair is to make available for sale the best contemporary hand crafts of the region. A portion of the proceeds will be turned over to the Art Institute, to constitute a Midwest Designer-Craftsmen Fund for an expanded program of exhibitions to promote public interest in the hand crafts, in cooperation with the Society.

Photography

On the day the thermometer hit 100.4° in Chicago (July 27), an assistant in our Print Department was viewing the photo exhibition, "Chicago: A Many-Faceted Portrait" by press photographers of Chicago. Standing before a group showing Chicagoans leaning against winds of tornado force, and blizzards blowing in from the Lake, our man was heard to mumble, "Those photographers certainly have imagination!"

National Dishes Added

Luncheon service in the Mather Room begun last year, will continue, with the inauguration of two specialties of the house on given days. In addition to the regular daily menu of soups, salads and sandwiches, hot plates cooked to order, and buffet cart specialties, Mary Ann Warner has announced the following:

Starting October 3, the Mather Room (reached through the Cafeteria) will serve on each Monday one of a repertoire of famous national dishes. And on Tuesdays, a Buffet Luncheon will be set out for museum visitors wishing to select from other specialties of the cuisine. Hours of service are 11:30 a.m. to 3:30 p.m. Mondays through Saturdays.

THE GOODMAN THEATRE

commencing the 25th Season announces its Fall Members Series programs:

September 30th to October 16th

Sabrina Fair

Comedy by Samuel Taylor. A modern version of the Cinderella fable . . . they live happily ever after.

Sept. 30 & Oct. 1; Oct. 4-8; 11-16
(Tuesdays & Thursdays curtains at 7:30)

All other days curtain at 8:30)
Matinee Thursday, Oct. 13th—2:00 p.m. curtain

CHILDREN'S THEATRE

presents Saturday-Sunday Matinees

Tickets for Children's Theatre go on sale eight weeks in advance of performance date and Members can purchase the \$1.10 seats at 90c and the 85c seats at 65c, in quantity.

October 22 through December 18

The Prince and the Pauper

Mark Twain's immortal story of the young boys' attempt to change their respective fates.

Saturdays Oct. 22-Dec. 17 at 2:30 p.m.
Sundays Oct. 23-Dec. 18 at 3:00 p.m.
Extra morning performance Saturday Nov. 26 at 10:30 a.m.

NOTES

Season Reservations

Permanent Reservations guarantee the number of seats on a particular night selected by the Member. Only Members of the Art Institute are permitted to subscribe for the season in the Members' Series.

Season Reservations for 1955-56 are available now, at the Box Office or by mail. The Members' Series prices remain the same, at \$6 per seat for the eight plays, although the General Public will pay the increased price for single plays of \$1.25. Art Institute Members are charged 85c for single plays.

A special rate is offered Members reserving season tickets in the last five rows, for performances on Tuesday, Wednesday, Thursday and Sunday evenings, and for Matinees. Price is \$4, a saving of two dollars. To accommodate Loop workers and suburbanites, Thursdays as well as Tuesdays will have 7:30 p.m. curtains. Other evening performances at 8:30 p.m.

GIFTS NEARLY OFFSET PAST YEAR'S DEFICIT

For the first time in five years the deficit in the annual operating budget of the Art Institute was almost completely offset by a record number of unrestricted gifts during the past fiscal year, which ended June 30. Nearly 2,400 friends gave \$211,394 through the Annual Contributors Fund during the year, more than double the number and amount of gifts received a year ago when for the first time Members and other friends were invited to help make up the annual deficit and support the programs and services of the Art Institute.

An especially encouraging increase was noted in the number of Members of the Art Institute who made gifts during the year, many for the first time and others for the first time in several years. Other friends, business firms, and foundations contributed more than forty per cent of the money received. There were 135 company gifts totaling \$37,091, and eleven of these companies gave to the Art Institute for the first time. The "treasure chest" in the lobby continued to attract an unknown number of gifts totaling \$3,221. In general, there were many indications that more friends are recognizing the importance of giving annually to the Art Institute, just as they support their colleges, churches, and favorite welfare agencies each year.

A number of contributors were elected Sponsors or Friends of the Art Institute in recognition of the cumulative total of their gifts since 1951. The gifts of five new Sponsors reached a total of at least \$5,000 each and thirteen new Friends a total of at least \$1,000 each during the year.

The Art Institute, as we know it today, could not exist without this vital year-by-year support. For the current fiscal year, the operating budget indicates that at least \$215,000 in unrestricted gifts will be necessary between now and June 30, 1956, simply to make up the deficit between estimated costs and total antic-



The new permanent bronze plaque recognizing Patrons and Sponsors of the Art Institute is examined by Everett D. Graff, Vice President, and Daniel Catton Rich, Director. Installed last spring in the foyer, the plaque lists the names of all contributors of gifts or bequests ranging from \$5,000 to \$50,000 since the beginning of the Emergency Fund campaign in 1951. Annual gifts from individuals and corporations of unrestricted funds are considered cumulatively for election to these new classifications of donors.

ipated income from all other sources. Your gift again this year will be deeply appreciated and of course will be deductible in computing your income taxes.

RICHARD P. TRENBETH

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Grace Hammill, *Assistant Dean of the School*

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Mary Agnes Doyle, *Assistant Head of the School of Drama*

Walter Martini, *Business Manager of The Goodman Theatre*

Louise Dale Spoor, *Producer in Charge of Children's Theatre*

